CHICK COREA
THE MUSICIAN

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This is the portrait of a jazz freedom-fighter: his life, his art, his genius musical partners. Relive a now-legendary month of music, capturing the essence of a master musician—piano player/composer/bandleader: Armando Antonio "Chick" Corea.

CD1

RETURN TO FOREVER UNPLUGGED
Captain Marvel
Light as a Feather

CHICK COREA TRIO
WITH GARY PEACOCK & BRIAN BLADE
I Hear a Rhapsody

FIVE PEACE BAND
Spirit Rides
Special Beings

CHICK COREA & BOBBY McFERRIN DUET
I've Got the World on a String
Spain

CD2

CHICK COREA & GARY BURTON
WITH THE HARLEM STRING QUARTET
Overture
Your Eyes Speak to Me

FROM MILES
If I Were a Bell
Nefertiti

FLAMENCO HEART
Zyryab
Mi Niña Lola

CD3

CHICK COREA & MARCUS ROBERTS DUET
CC's Birthday Blues
Caravan

CHICK COREA & HERBIE HANCOCK DUET
Hot House
Dolphin Dance
Cantaloupe Island

THE CHICK COREA ELEKTRIC BAND
Ritual
Silver Temple

CONCORD jazz

chickcorea.com

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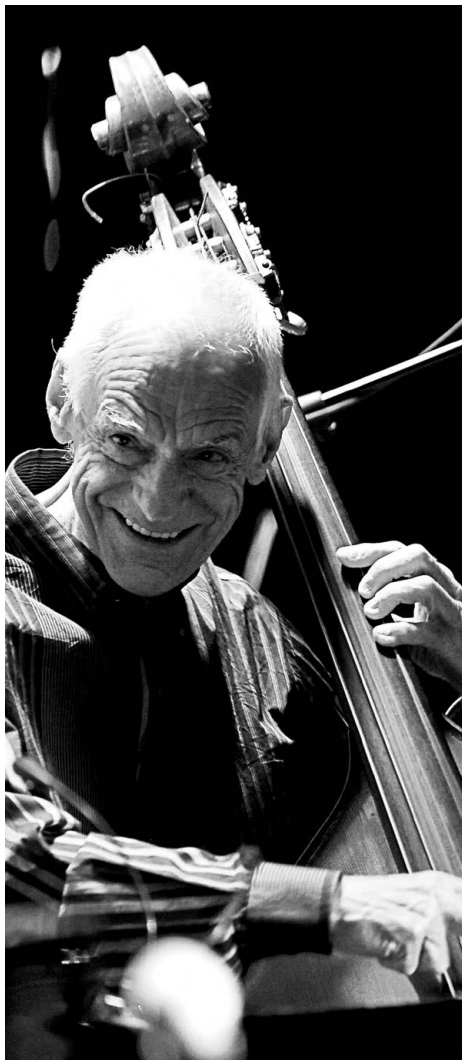
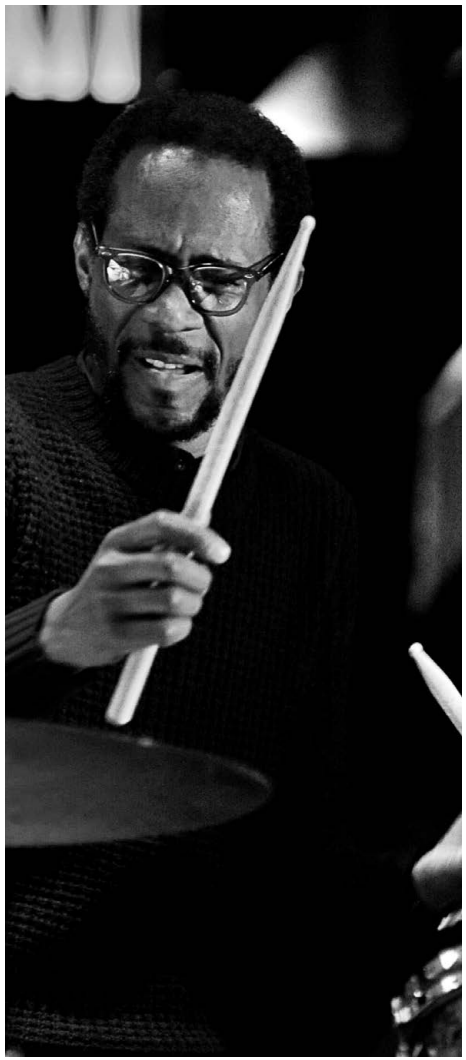
STRETCH RECORDS

This album's companion film, entitled The Musician, *is included in the Deluxe Edition from Concord Jazz.*

In one of my favorite anecdotes from the illuminating documentary *The Musician*, Chick Corea sits in Washington Square Park, surrounded by New York University, and describes the moment when he realized that his preoccupation—this incredible music we call jazz—would become his occupation. Like all things spiritual and magical, it came in the form of a vision. He was dutifully reading from his assigned textbook, *A History of Western Civilization*, when suddenly an image of Miles Davis and his band popped up on the page. What began as a distraction became a sign: Chick knew he had to find a way into the club to see Miles, despite being underage.

I identified with this story for two reasons. First, the metaphor of Miles Davis single-handedly bringing down Western Civilization is just too precious to ignore. Second, I had a strikingly similar moment in high school during the late 1970s. One night, when I should have been studying for my Western Civ exam, I obsessed over a new LP I had just purchased: *Romantic Warrior* by Return to Forever. I must have played both sides over a dozen times, probably subconsciously justifying it as legitimate history homework, since an image of a knight mounted on a horse adorned the cover and each track invoked Europe's Middle Ages with titles such as "Medieval Overture" and "Duel of the Jester and Tyrant." Besides, this music held more truth and meaning than anything I was

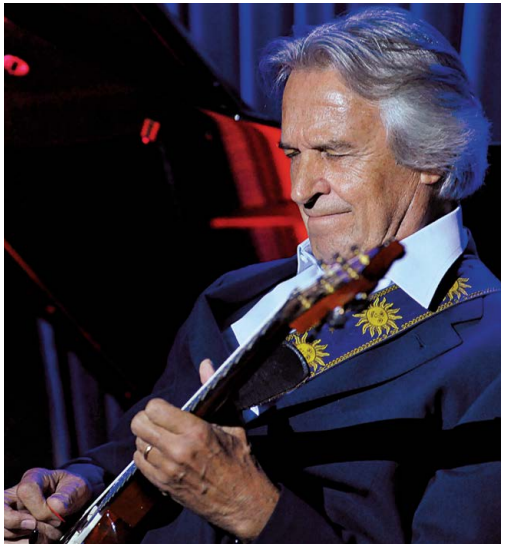




reading in books. The next time Chick Corea and Return to Forever came to Los Angeles, I was there.

For those of us who came of age in the 1970s, Return to Forever was just hip music, sort of like Parliament or Bootsy Collins or Brenda Russell. Well, more precisely, we thought they were the Second Coming. We all dug Stanley Clarke, Lenny White and Al DiMeola. We never stopped to categorize it as jazz or any other genre of music, just as Chick Corea never stopped to play any particular category of music. He just made it happen with that elegant touch and the astonishing sense of musicality he brought to all of his music. He possessed complete mastery over his instrument.

At the same time, I was familiar with more of Chick's oeuvre than my schoolmates because, at sixteen, I had become a jazz head. I blame my stepfather, a tenor player and music educator from Buffalo who was the perfect embodiment of Chick Corea's pithy guide, *A Work in Progress . . . On Being a Musician*. In other words, he listened with open ears, humility, and a generous spirit. So I had already worn out my stepfather's Miles Davis LPs *Filles de Kilimanjaro, In a Silent Way, Bitches Brew, Big Fun, Miles Davis at the Fillmore,* and anything that included Chick on electric or acoustic piano. I used to sit at the piano and try to play "Matrix" and "Now He Sings, Now He Sobs" along with the record. And when I started working at McDonald's and had



a small income to build my own collection, I bought practically everything Chick and Jack DeJohnette recorded on the ECM label. (ECM was for the 1970s what Impulse! was for the 1960s.)

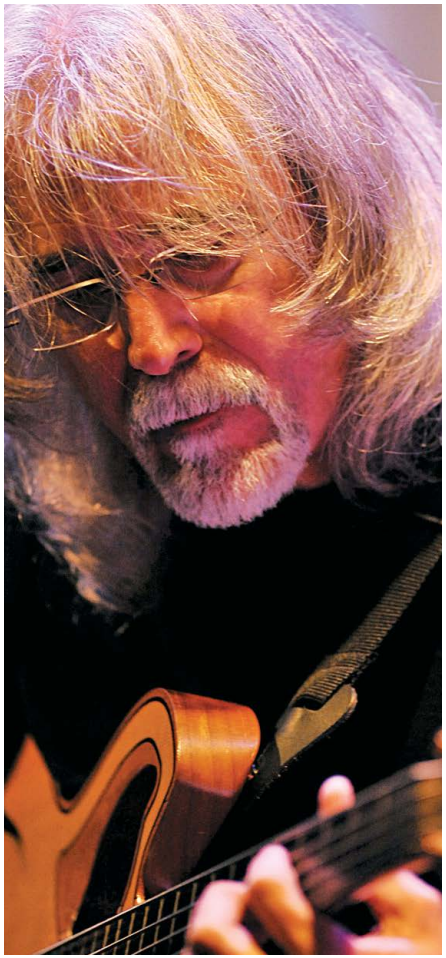
This brief autobiographical vignette not only speaks to Chick Corea's musical depth and breadth, but illustrates his singular importance to a generation that came of age in the 1970s. That was the era when a bunch of graying critics and self-declared purists pronounced jazz dead, killed off by rock and roll, pop, funk and disco. But no one told us. On the contrary, Chick Corea, as well as Gary Bartz, Herbie Hancock, Stanley Cowell, Jack DeJohnette, Gary Burton, Bennie Maupin, Keith Jarrett, John McLaughlin, Patrice Rushen

Joe Ferrell, Hubert Laws, Eddie Gomez, and many, many more created incredible music during this so-called dead period—music that both advanced and defied the category called jazz. Chick Corea exemplified the expanse of it all; he stretched the borders from funk to flamenco to free jazz.

The Musician reveals just how far he stretched. Mr. Armando Antonio Corea is, among other things, an accomplished drummer, which probably explains why his comping is so hip and worthy of attention. And he started young, studying piano at age four and cutting his first records with Willie Bobo and Mongo Santamaria and Sonny Stitt in the early 1960s. Still in his twenties, he had built a fairly long and distinguished resume that included gigs with Dizzy Gillespie,

Blue Mitchell, Mercer Ellington, Herbie Mann, Cal Tjader, Stan Getz, Lionel Hampton, and Sarah Vaughan. While he carried that history and experience with him when he joined Miles and led his own groups, nothing was derivative. Everything he played was not only new but completely in sync with whomever he worked. As singer Concha Buika put it in the film, Chick Corea is "not just a musician, he's music."

He is music. He lived its history in the very epicenter of the art form: New York City. So in the fall of 2011, when Chick celebrated his 70th birthday by occupying the Blue Note for a month, playing 48 shows with ten different bands and 27 different musicians, fans who squeezed into the historic Greenwich Village club probably expected a long walk down memory lane.



After all, he reunited with some of his former bandmates, from the Miles Davis days to Return to Forever, the ECM era, the Trio, the Five Peace Band, the Elektric Band, the Latin/Spanish fusion experiments, and so on. There was Herbie and Chick, two grand pianos in conversation; Lenny White and Stanley Clarke "unplugged," jamming away as if they never stopped rehearsing; John McLaughlin, Gary Bartz, Eddie Gomez and Jack DeJohnette, with Wallace Roney channeling Miles; a duet with the multi-talented Bobby McFerrin.

The result, of course, was decidedly not a nostalgic romp through jazz history or even Chick's history. Instead, they delivered 48 exciting sets of new, original music for here and now. These spectacular

recordings prove the point more than any words I can conjure. Some of those sets included new collaborations—a lovely piano duo with Marcus Roberts, an old musical partnership with Gary Burton transformed by the Harlem String Quartet, and a fresh take on the ancient Spanish-North African songs of flamenco with Concha Buika, Carles Benavent, Jorge Pardo, Jeff Ballard and Niño Josele.

At one point in the film, Herbie Hancock chides Chick about how once they were the "young lions," but no more. Chick muses over the comment and, in all earnestness, replies, "That's an illusion. . . . Especially when we sit down and play." It is a profound insight, and he demonstrates it every time he touches a piano. When it is time to make music, generational

and genre divisions begin to fade into the ether. They become a band intent on listening to one another, supporting each other, turning breath, fingers, wood, brass, strings, skins, and memory into something unforgettable.

This is one for every collection, but be warned: your kids might be skipping out on Western Civilization.

Robin D. G. Kelley

Thanks
In music and in life I try to apply my version of the golden rule. I try to regard and treat audiences and other musicians and all people as I would like to be regarded and treated.

I like to be treated with respect and granted the right to have my own opinion about art and life. And so it gives me great pleasure to treat others in that same way.

It's my "rule number one" of making music and living life. We respect each other's right to think for ourselves and have our own opinions about what we like and what we don't like - each with his own independent attitude toward existence.

I hope this package demonstrates that freedom of expression and joy of creating together. I think it does.

I'm extremely proud to be a part of the amazing group of artists that appear in this package. And, from the bottom of my heart, I would like to thank everyone who created with me and helped produce these beautiful CDs and documentary.

With my special thanks to Bill Rooney for his dedication and artistic vision in creating the documentary and this whole package - and who led the production team the whole way.

With a special thanks to my beautiful wife Gayle - my constant supporter, angelic singer and the love of my life.

And an ongoing thank you to L. Ron Hubbard who, through his spiritual technology, continues to help me improve myself and find the way.

Armando Antonio Zacone
"Chick" Corea

Production Credits
Produced by Chick Corea
Executive produced by Chick Corea and Bill Rooney
Recorded by Bernie Kirsh
Mixed by Brian Vibberts
with Bernie Kirsh
Mastered by Bernie Grundman at Bernie Grundman Mastering
Package management: Dan Muse and Julie Rooney
Photography: Ernest Gregory
Additional photography: Toshi Sakurai
Design: Marc Bessant

Blue Note
JAZZ
of the World
NO PARKING
ANYTIME
Blue Note
JAZZ CLUB
Blue Note
6K87

CD1

RETURN TO FOREVER UNPLUGGED 1

STANLEY CLARKE, BASS / LENNY WHITE, DRUMS
FRANK GAMBALE, GUITAR

Captain Marvel 8:15
(Chick Corea, Universal Music Corp. on behalf of Litha Music Co./ASCAP)

Light as a Feather 14:17
(Stanley Clarke, Flora Purim, Universal Music Corp. on behalf of Clarkee Music, Good Morning Music/BMI)

CHICK COREA TRIO 2

GARY PEACOCK, BASS / BRIAN BLADE, DRUMS

I Hear a Rhapsody 9:26
(George Fragos, Jack Baker and Dick Gasparre, Warner-Tamerlane Pub. Corp. OBO Screen Gems-EMI Music, Inc.)

FIVE PEACE BAND 3

JOHN McLAUGHLIN, GUITAR / KENNY GARRETT, SAX
JOHN PATITUCCI, BASS / BRIAN BLADE, DRUMS

Spirit Rides 13:02
(Chick Corea, Crystal Silence Music, administered by Kobalt Music Publishing America Inc./BMI)

Special Beings 16:42
(John McLaughlin, Basque Music Inc., Warner-Tamerlane Publishing Corp/BMI)

CHICK COREA & BOBBY McFERRIN DUET 4

I've Got the World on a String 5:55
(Harold Arlen, Ted Koehler, S.A. Music/ASCAP, Bughouse Music obo Ted Koehler Music Co./ASCAP)

Spain 9:35
(Chick Corea, Universal Music Corp. on behalf of Litha Music Co./ASCAP)

CD2

CHICK COREA & GARY BURTON 5
WITH THE HARLEM STRING QUARTET

ILMAR GAVILAN, VIOLIN / MELISSA WHITE, VIOLIN
JUAN MIGUEL HERNANDEZ, VIOLA / PAUL WIANCKO, CELLO

Overture 7:58
(Chick Corea, Songs Of Universal, Inc. on behalf of Not Bernie's Publishing Co./BMI)

Your Eyes Speak to Me 4:33
(feat. Gayle Moran Corea)
(Gayle Moran Corea, Universal Music Corp. on behalf of Litha Music Co./ASCAP)

FROM MILES 6

WALLACE RONEY, TRUMPET / GARY BARTZ, SAX
EDDIE GOMEZ, BASS / JACK DEJOHNETTE, DRUMS (6)

If I Were a Bell 22:09
(Frank Loesser, Frank Music Corp./BMI)

Nefertiti 10:55
(Wayne Shorter, Miyako Music/BMI)

FLAMENCO HEART 7

CONCHA BUIKA, VOCALS / CARLES BENAVENT, BASS
JORGE PARDO, SAXOPHONE & FLUTE / JEFF BALLARD, DRUMS
NIÑO JOSELE, GUITAR

Zyryab 16:38
(Francisco Sanchez Gomez, Juan Alberto Amargos Altisen, Ramon Sanchez Gomez, Sociedad General de Autores España)

Mi Niña Lola 9:22
(Luis Rivas Gómez, Andrés Molina Moles, José Torres Garzón, Sociedad General de Autores de España)

CD3

CHICK COREA & MARCUS ROBERTS DUET 8

CC's Birthday Blues 9:27
(feat. Wynton Marsalis)
(Chick Corea, Crystal Silence Music, administered by Kobalt Music Publishing America Inc./BMI)

Caravan 8:30
(Juan Tizol, Duke Ellington, Irving Mills, EMI Mills Music Inc., Sony ATV Harmony/ASCAP)

CHICK COREA & HERBIE HANCOCK DUET 9

Hot House 5:01
(Tadd Dameron, WB Music Corp./ASCAP)

Dolphin Dance 9:10
(Herbie Hancock, Hancock Music/BMI)

Cantaloupe Island 6:38
(Herbie Hancock, Hancock Music/BMI)

THE CHICK COREA ELEKTRIC BAND 10

FRANK GAMBALE, GUITAR / ERIC MARIENTHAL, SAX
JOHN PATITUCCI, BASS / DAVE WECKL, DRUMS

Ritual 13:40
(Chick Corea, Songs of Universal, Inc. on behalf of Not Bernie's Publishing Co./BMI)

Silver Temple 15:36
(Chick Corea, Songs of Universal, Inc. on behalf of Not Bernie's Publishing Co./BMI)

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